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AUTHOR Seidel, Kent
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ABSTRACT

This survey report relates and analyzes the results of an exhaustive survey study of the status of theater in U.S. high schools. The report is divided into six sections. Part 1 is a general description or "snapshot" of the status of educational theater. Part 2 takes a look at the people who teach theater. Part 3 is an examination of theater in the high school classroom. Part 4 describes production facilities and activities. Part 5 employs an analysis of the survey findings to define and identify effective theater programs. Part 6 compares these 1991 findings with the findings of Joseph L. Peluso's 1970 study of the same subject. In addition, the report contains a section on how the survey was conducted and two short articles: "Laying the Foundation for a New School Theater" (Kent Seidel); and "Finding the Keys to Good School Theatre: Some Comments on the ETA Survey" (Burnet M. Hobgood). The report indicates the following results: (1) almost 90% of American high schools offer their students some kind of theater activity; (2) principals generally have a high opinion of the value of theater for students in classes and shows, but are less aware of the value for other students and for the school's standing in the community; (3) well over half of the theater teachers in U.S. high schools hold advanced degrees; and (4) students involved in educational theater tend to be disproportionately white and are rated as affluent. Fourteen figures are included. (PRA)

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Fall, 1991 Volume Three, Number One

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TEACHING THEATRE

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Theatre Education in United States High Schools

A Survey Report

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The Educational Theatre Association • 1991

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BY KENT SEIDEL

In the spring of 1991, the Educational Theatre Association conducted an exhaustive study of the status of theatre in United States high schools. It is the first comprehensive survey of educational theatre in this country in more than twenty years. This issue of TEACHING THEATRE reports and analyzes the results of that survey.

Among the findings:

• Almost 90 percent of American high schools offer their students some kind of theatre activity, either productions or classes or both.

• Principals generally have a high opinion of the value of theatre to students involved in classes and shows. They are less aware of the value, or potential value, of a successful theatre program to the rest of the student body, and to the school's standing in the community.

• Well over half of the theatre teachers in United States high schools hold advanced degrees, and more than 60 percent have updated their theatre training with university coursework within the past three years. Yet many still consider themselves to be inadequately trained for some of the requirements of their jobs, particularly technical theatre.

• The students involved in educational theatre tend to be disproportionately white, and are rated by their teachers as more affluent than the general student population. (The

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Nancy LaMarca, assistant editor
Pamela Schmidt, graphic designer

Donald A. Corathers, director of publications

Published by the Educational Theatre Association
Pam Ware, president
Carol Lommen, vice president
Ronald L. Longstreth, executive director
Steve Houghton, assistant executive director

Kent Seidel, Theatre Education Association director

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overrepresentation of whites is true among theatre teachers, too.)

This report on the survey is divided into six sections. Part one is a general description or "snapshot" of the status of educational theatre. Part two takes a look at the people who teach theatre. Part three is an examination of theatre in the high school classroom. Part four describes production facilities and activities. Part five employs an analysis of the survey findings to define and identify effective theatre programs. Part six compares our 1991 findings with the findings of Joseph L. Peluso's 1970 study of the same subject.

Part one

A snapshot of school theatre

The responses we received to questions about general school characteristics paralleled other national statistics closely enough to assure us that our returned sample was representative of the nation as a whole. Because of space constraints, this report does not detail general school data that is readily available through the sources listed in the survey bibliography on pages 16 and 17.

We found that 88 percent of the nation's high schools have some sort of theatre activity—either one or more theatre courses, or co-curricular theatre productions, or both. However, only 59 percent of U.S. high schools offer both a theatre course for credit and co-curricular theatre activities (Figure 1). We also found that just over half, 55 percent, of theatre teachers report that their students had some sort of school-related theatre experiences prior to high school. Only one third of those teachers considered those pre-high school theatre experiences to be adequate preparation for their high school programs. (Teachers were not asked if they felt such preparation was necessary.)

An organization or club for theatre students is reported at 62 percent of the nation's schools. We found that, on average, 34 percent of students were involved with one or more of the school arts programs. The average portion of the student body that is involved in theatre classes and productions is about 8

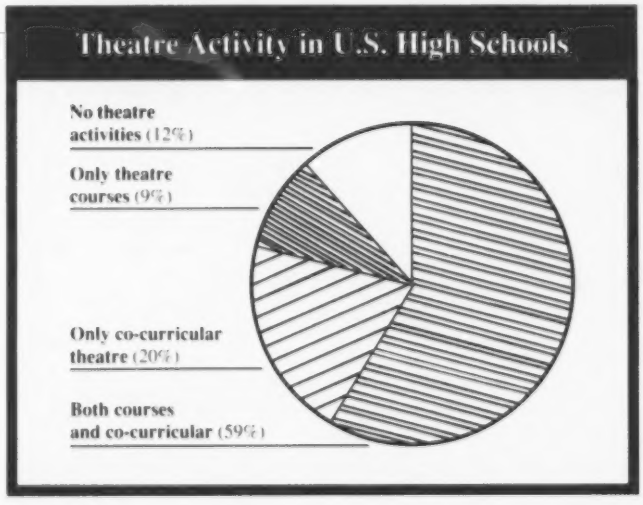

Theatre Activity in U.S. High Schools
No theatre activities (12%)
Only theatre courses (9%)
Only co-curricular theatre (20%)
Both courses and co-curricular (59%)

Figure 1

percent. About 62 percent of schools that offer theatre have special education students involved in theatre classes or productions; the average number of special ed students in theatre among those schools is two.

Responses to our questions about racial diversity among theatre students showed that whites tend to be overrepresented, and minorities underrepresented, in the theatre program compared to the nation's student population as a whole. According to 1986 Department of Education statistics, slightly more than 70 percent of all students are white; survey respondents reported 78 percent of their theatre students are white. Slightly more than 16 percent of all students are African-American, but only about 10 percent of the students in theatre programs are African-Americans. Hispanics make up about 10 percent of the total student population, but only 7 percent of theatre classes and productions. Only Native American/Native Alaskans and Asian/Pacific Islanders are represented in the theatre program in close proportion to their share of the student population. (Figure 2). Because student minority percentages have increased since the Department of Education figures were compiled in 1986, it is likely that the disparities in minority representation among theatre students are actually somewhat greater than indicated by these comparisons.

It appears that there is also a tendency for students in theatre programs to be perceived as being from wealthier backgrounds: 46 percent of theatre teachers report that, by and large, the students in their programs are in the most affluent

Laying the foundation for a new school theatre

Research in theatre education is a relatively new phenomenon, although to be fair, so is the concept of theatre as a part of the school curriculum. Theatre education is even now in an exciting evolutionary stage: not long ago school theatre was about the "class play"; today it is a recognized subject area that can be a distinct and valuable part of a comprehensive curriculum. We believe that the arts are a basic and necessary area of the curriculum, just like math or English. Increasingly in recent years, school administrators have come to share that view, recognizing that arts education offers basic skills that students need to cope in a bewilderingly complex society and workplace—skills such as creative thinking, problem solving, socialization and communication.

As we develop new methods and goals for teaching theatre, we necessarily develop and increase research in the area. We seek better ways to teach, and better ways to assess what and how we teach. We seek a better understanding of the many things that theatre education can offer to students.

It is our hope that this report will inspire to action as it informs. We believe that this assessment of the current status of high school theatre education will offer some direction for renewed and continued efforts in developing and establishing theatre education as a valuable and accepted part of every school's curriculum.

We've discovered that theatre education has come a long way in the last twenty years. Nearly 60 percent of schools now offer both theatre courses and co-curricular theatre activities. Principals, on the whole, recognize theatre's ability to provide legitimate instruction in many areas that they deem necessary to students' growth and learning—interpersonal and communication skills, creative thinking, problem-solving, and self-confidence and understanding, to name a few. Principals also believe that their school's theatre program is very valuable and important to theatre students and their parents. School theatre facilities, while still not ideal, have been markedly improved.

Our survey report also shows that the theatre teacher is a fundamental catalyst to creating and maintaining a sound theatre program. Given this, it's encouraging to see that teachers are staying with their jobs longer, are generally being paid stipends for their theatre work, and—for the most part—are satisfied with teaching theatre as a career.

All of these findings suggest that, at many schools, there is an encouraging level of commitment to theatre.

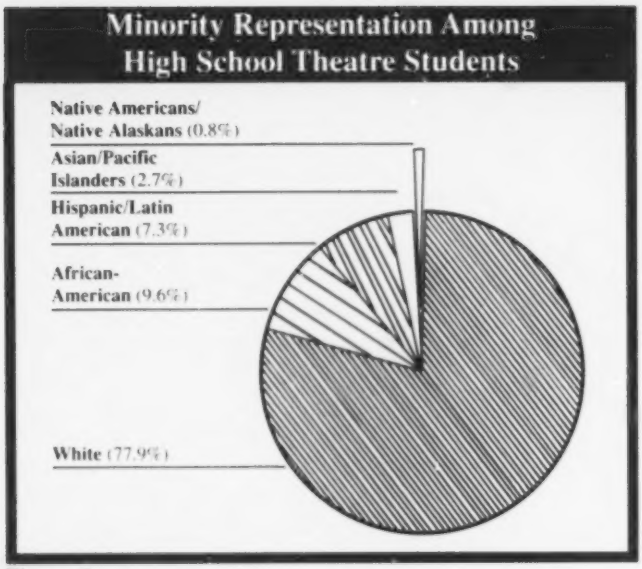
But we also learned that theatre's value to the general student body still has not been widely accepted, and this is where we fall short of becoming established within the educational system. Principals don't believe that the theatre program has any particular value to those students not directly involved in the program, or to the general community. While many teachers feel they are able to effectively reach students through theatre regarding sensitive issues (such as substance abuse and gang violence), principals still have not accepted that the effort has had any real effect. Perhaps the most difficult problem to address is that of student participation. On average, only about eight percent of the student body is involved with the theatre program, and a disproportionate majority of those students are white.

Quite apart from the inherent value of theatre as art and as a means of expression, a growing body of evidence demonstrates the value of theatre in teaching about other cultures and world views, in reaching so-called students at risk, in developing creative thinking skills in all students, and even in teaching other subjects and providing a connection between disparate subjects and skills.

We must adapt the old production model to the new reality of an educational theatre that happens in the classroom as well as on stage. We must seek better ways to reach and involve today's students. And we must establish partnerships with parents, administrators, educators and the professional theatre to help us understand and take advantage of what theatre education can offer to a comprehensive and balanced curriculum.

This understanding is especially important in the context of the national effort to reassess and improve our schools. Then perhaps instead of losing theatre and arts education because of limited resources, we can demonstrate the value of this basic area of education and ensure that theatre education benefits a greater number of students in a greater variety of ways.

—Kent Seidel



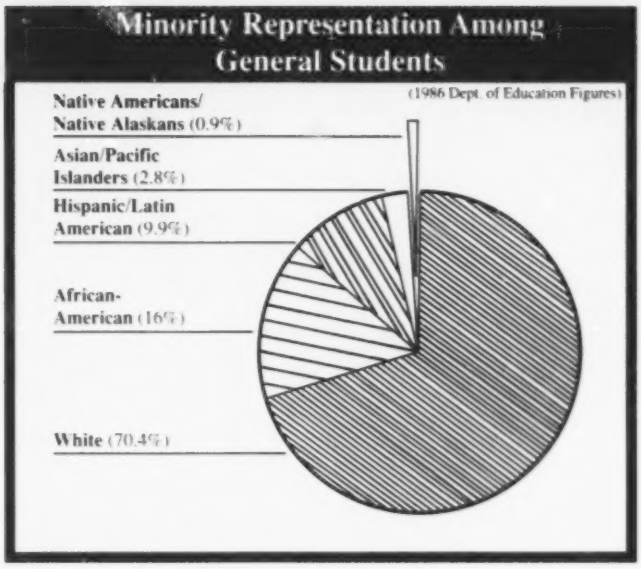


Figure 2

standard economic category (only 1 to 4 percent of families at or below poverty level). Fewer than half as many principals—21 percent—placed their school's student body in that category. Even within specific schools, the fairly consistent belief is that the economic status of theatre students is higher than that of the student body as a whole.

Theatre program goals

Both teachers and principals agreed that what Joseph L. Peluso's report on his 1970 study of school theatre identified as "humane goals" are the most important reasons for offering theatre education in the high school. The highest-ranked choice from among a number of rationales for educational theatre was "to enable students to grow in self-confidence and self-understanding." Other highly-ranked reasons for teaching theatre: improving students' ability to think creatively, improving students' interpersonal skills, and increasing students' appreciation and understanding of human values. These findings are consistent with Peluso, suggesting that administrators' and educators' attitudes about why we teach theatre have not changed much in twenty years.

We asked principals to rank a number of skills and attributes that students should possess by the time they graduate. Their top three: communication skills, critical thinking, and self-confidence. Principals and teachers were asked about theatre's ability to teach or strengthen several skills and attributes, including self-discipline, creativity, group dynamics and problem solving, self-confidence, business management skills, interpersonal and group communication, and aesthetics and criticism. Principals give theatre programs above-average marks in all of these areas but one, business management skills. In general, theatre teachers say they actively teach or strengthen these areas through classwork or productions, except for business skills (30 percent report that they do not actively work in this area, directly or indirectly). Teachers also rate classwork and productions as having roughly equal potential for teaching students in all of the areas except business skills (53 percent actively address business management skills through production work, but only 28 percent address that area through classwork).

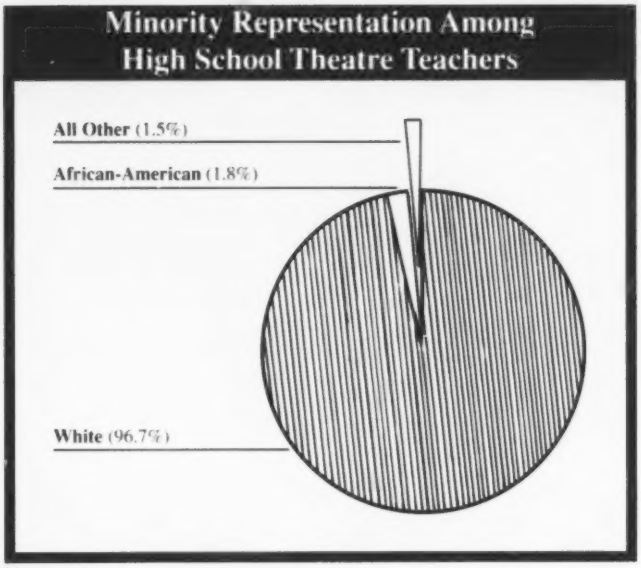
In the past two years, only 9 percent of schools with theatre programs have employed an outside consultant for theatre curriculum development, only 7 percent have turned to a consultant for theatre program evaluation, and just over 2 percent have requested outside research. Data regarding state and district theatre curriculum guidelines and goals also suggest that many schools are on their own in defining the theatre program: 32 percent of schools that offer theatre classes report that no such guidelines or goals exist. Of those that have state guidelines, only 26 percent say the guidelines cover kindergarten through twelfth grade. Among schools that are subject to district guidelines, only 7 percent cover K-12.

Funding

Most theatre programs (85 percent) receive substantial funds (defined as greater than one-fourth of the program's gross budget) or regular funds (defined as reliable income) for their annual budget from ticket sales. The next two greatest sources of theatre program funding are school and district allocations, with 49 percent of schools receiving substantial or regular funds from school allocations and 36 percent receiving

Average Revenue	Substantial or Regular Funds	No Funds
Ticket revenue	85%	6%
School budget money	49%	34%
District budget money	36%	56%
Fundraising events	35%	34%
Advertising program	26%	57%
Donations from individuals	15%	49%
Booster club	6%	65%
Government grants	4%	87%
Theatre rental	2%	92%
Corporate grants	2%	92%

Figure 3



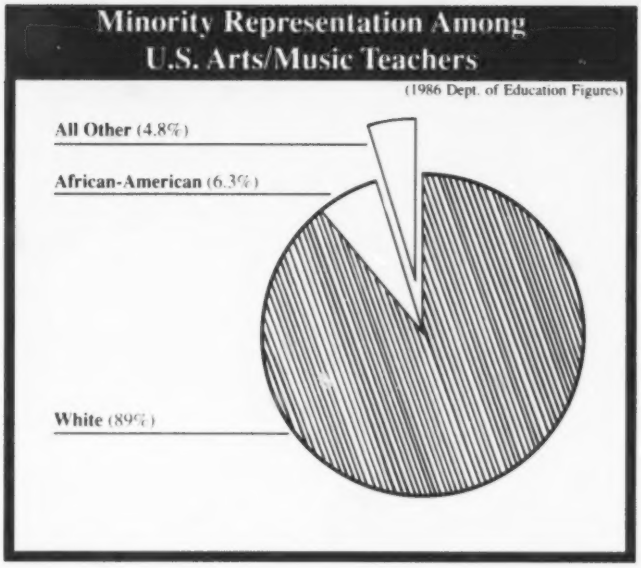


Figure 4

substantial or regular district funds. In contrast, more than half say they never receive any funds from district allocations, and 34 percent never receive school budget money. Fundraising events and program advertising provide regular funds to some schools, but 34 percent of schools never do fundraising events, and 57 percent don't run program ads. Booster clubs and parent support groups donate funds, but at 29 percent of schools they do so only occasionally, and a full 65 percent of schools claim no support in this area (Figure 3).

School principals reported that their total annual arts programming budget is on average about 6 percent of the school's total budget, with half allotting less than 4 percent to arts programming. Theatre programs, on average, received only about 1 percent of the school's budget—about one-fourth of the amount allotted for all arts programming. While this average proportion is consistent with student involvement in the arts and theatre (34 percent involved in arts programs, 8 percent involved in theatre programs), fully half of the schools reporting allot less than 0.4 percent of the school budget money for theatre—a disappointing one-tenth of the arts budget.

In dollar figures, these percentages translate to an average school arts budget of $41,880, with fifty percent of the schools budgeting less than $12,600 annually for arts programming. The average theatre program budget allocation is reported as $3,940, with 56 percent budgeting less than $2,000 annually and a full 28 percent allotting less than $500 per year. Theatre teachers report spending an average of $3,321 on a typical musical production, and about one-fourth of that—$848 on average—on a typical non-musical production. The majority of theatre programs do one musical and one or two non-musical productions annually.

Administrative and community support

Just under two-thirds of teachers report that their school administrators attend their productions "most of the time," with an additional 29 percent reporting that administrators see shows "sometimes." Principals in schools with theatre activities rate play productions as being "very valuable and important" to the students involved in the productions and to their parents. However, they give no special significance to the value of the productions to other students at the school or to the general community. Teachers also believe that only 15 percent of school guidance counselors discourage students from considering careers in theatre, though another 45 percent of counselors are classified as "indifferent" regarding a theatre career choice.

Parents in the school system generally offer support by attending productions and offering praise to teachers and students. Typically, parents only "rarely" participate in productions, fundraising activities, or booster clubs, or show support by giving monetary or in-kind donations.

Part two

The theatre educator

This section of the report examines the typical theatre teaching position and the theatre teacher. The teacher and the program—which is examined in sections three and four—are inseparable, and we believe that discussion of the theatre teacher is valuable background to the discussion of the theatre program.

The theatre teaching position

Most theatre teachers (93 percent) are in a full-time teaching position, but very few teach theatre full-time. The average theatre educator teaches twenty-three class periods a week, only eight of which are theatre classes. A full 60 percent of theatre teachers report that their theatre position was a secondary assignment; they applied for and and were hired for a position in an area other than theatre.

Teachers and principals seem to be in agreement over the most important responsibilities of the theatre position: both ranked "listening to and guiding students" first by a large margin, followed by "directing productions." The one divergence between teachers' and principals' rankings of responsibilities is interestingly ironic. Teachers ranked "teaching non-theatre classes" third and "teaching theatre classes" fourth. Principals reversed the order of the last two items, placing

"teaching theatre classes" third.

The criteria that principals use to evaluate candidates when they're hiring an educator for the theatre position seem to reflect the discipline's secondary status. While 86 percent are looking for some level of theatre experience—65 percent seek community theatre or university experience, 59 percent seek experience with high school theatre, 48 percent look for technical theatre expertise—only 60 percent are seeking strong college or degree training, and fewer than half require a prospective teacher to have majored in theatre. It breaks down this way: 40 percent require a bachelor's degree in theatre, just 9 percent require a master's degree in theatre, and 9 percent consider a minor in theatre sufficient qualification. A little over a third of principals—36 percent—look for some sort of certification in theatre.

Theatre teachers report spending an average of fifty hours a week during the regular school year to fulfill all of the duties —theatre and non-theatre, classroom and production work— associated with their position. According to *The Condition of Teaching, A State-by-State Analysis, 1990*, published by the Carnegie Foundation for the Advancement of Teaching, this is just slightly high for a typical secondary school teacher. (Carnegie reports that only 37 percent of all secondary school teachers spend fifty or more hours a week, in and out of class, on their jobs).

In general, while some theatre teachers receive assistance from other faculty members (generally only one, and often only part-time or only for productions), 47 percent have no other faculty assistance. About half of teachers report that they receive some adult volunteer assistance during the school year (two people, on average).

Two-thirds of teachers report having had professional theatre artists visit the school in the past three years, and of those 30 percent bring in artists for the theatre students exclusively. State and local programs that provide for artists in the schools (arts-in-education or artist-in-residency programs) are being used by about forty percent of teachers who bring in guest artists, and there may be room to expand these efforts—

How the survey was conducted

This survey was developed to assess the current status, trends, and needs of theatre education programs and educators in U.S. secondary schools. To our knowledge, no national survey has specifically examined high school theatre education since Joseph L. Peluso's *Survey of the Status of Theatre in United States High Schools*, published in 1970 for the U.S. Department of Health, Education and Welfare. Some comparisons to Peluso's findings are offered in this ETA survey report.

In preparing the ETA survey instrument, we reviewed a number of other arts education and theatre education publications and survey efforts. Please see the bibliography on pages 16 and 17 for selected listings. We conducted a survey of ETA member teachers to provide additional guidance in the development of the national survey. Several draft versions of the national survey instrument were tested with small groups, reviewed by an advisory panel, and revised as required. The survey advisory panel consisted of representatives of several universities, national arts and education organizations, and selected theatre educators.

The survey instrument was in two parts. Part one was completed by a school's principal or administrator, and part two was completed by the school's educator in charge of theatre and/or arts education programs, if any. Principals were asked about their schools in general and their arts and theatre programs in more detail; and about the theatre teacher and program, and their impact on students and the school. Teachers were asked questions that explored their personal and professional backgrounds; their teaching responsibilities; their classroom and production programs, including materials, facilities, funding, and support; and assessment of students.

A sample of 1,514 schools was selected at random from a total universe of 14,492 schools with grades eleven and twelve and with total school enrollments of at least 300. The sample was then tested for three known factors—distribution of rural, suburban, and urban schools; distribution of schools within twelve selected territories in the U.S.; and distribution of school enrollment sizes. The sample was found to be representative.

A package was sent to the school principal, via first-class mail, containing both survey parts. The principals were asked to answer and return the Principal Questionnaire, and to pass the Theatre Teacher Questionnaire and accompanying materials to the educator in their school in charge of any theatre activity. Schools with no theatre activity were asked to complete and return only a portion of the Principal Questionnaire. To encourage the cooperation of school principals, we obtained an endorsement of the survey project from the National Association of Secondary School Principals and, with NASSP's permission, displayed that organization's name and logo prominently on survey envelopes and cover letters. Each survey was covered with a personal letter to the principal. Four weeks after the first mailing, we sent follow-up letters to all schools that had not responded, and more specific follow-ups to those schools which had returned one part of the survey but not the second.

We received responses from 36 percent of the schools surveyed. The returned survey sample was again checked against known national data for school type, geographic distribution, and enrollment ranges. The final sample was found to be representative.

A data entry firm in Cincinnati, Ohio was hired for computer entry of the survey results, and the entered data was manually checked for errors by ETA researchers. The survey was coded and analyzed at the ETA national office in Cincinnati by ETA staff and a consultant statistician, using SYSTAT statistical software. At the national level, the accuracy of the data analysis results is at greater than a 90 percent confidence level for all information reported. Because the sample size used was the minimum needed to achieve statistically sound results at a national level, data presented in this report considers only the nation as a whole. No attempt is made to report data on smaller regions of the U.S. for which analyses may not be as accurate.

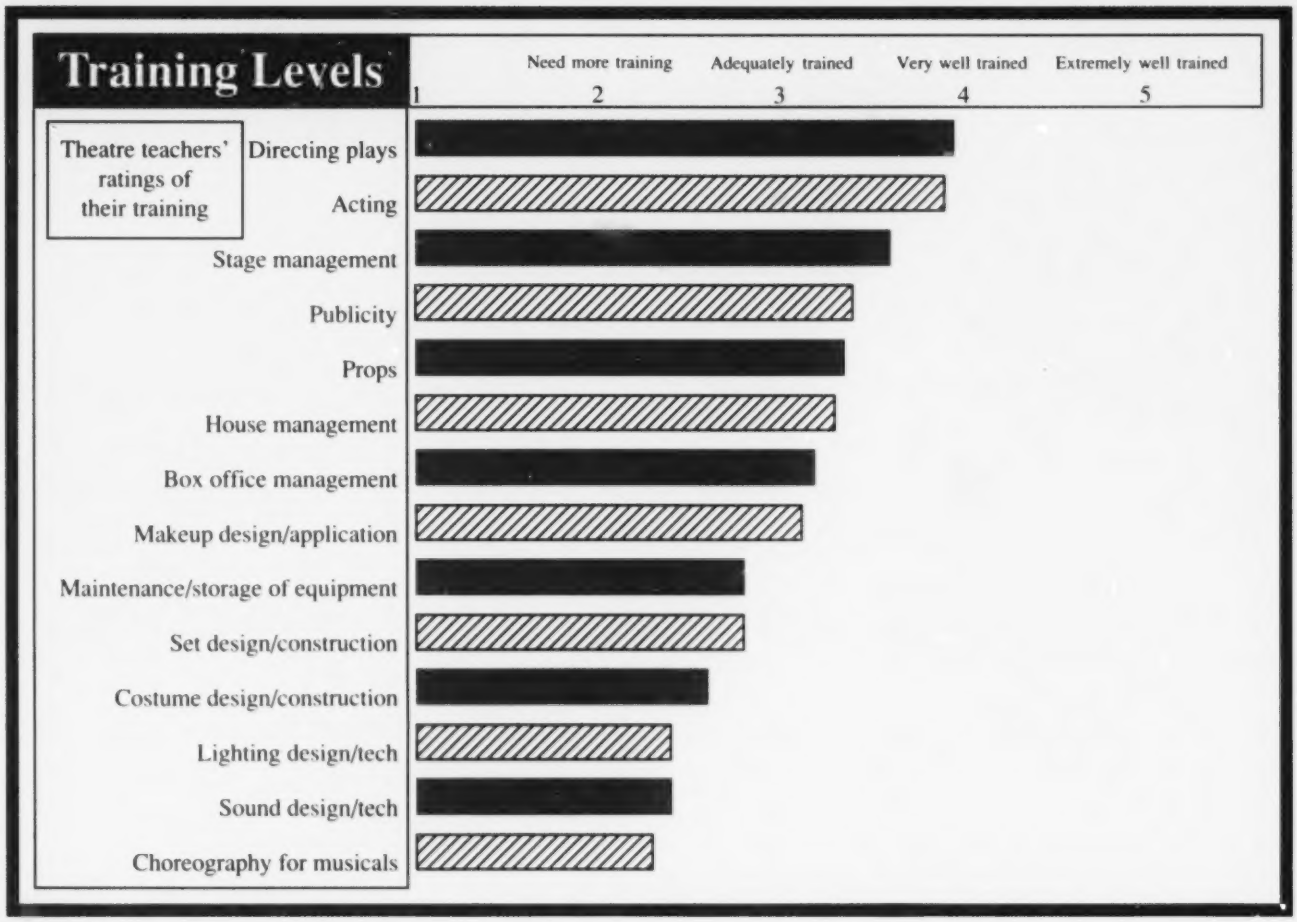


Figure 5

68 percent of principals expressed a desire for more access to professional theatre artists to work with their school theatre program.

The average salary range for theatre educators seems to be reflective of the rest of the teaching profession, with 70 percent of theatre teachers being paid between $20,000 and $40,000 annually. Additionally, 85 percent of theatre teachers report being paid a stipend for directing productions, averaging $1,665 annually. According to Carnegie, the average secondary school teacher's salary was $31,781 in 1990.

Most theatre teachers (89 percent) are evaluated by the principal; 42 percent are evaluated by the assistant school administrator, and 25 percent report to a departmental chair. Testing of students is almost never used as part of the evaluation of theatre teacher performance.

The 'typical' theatre teacher

The average theatre educator is between thirty and thirty-nine years old (33 percent) or between forty and forty-nine (33 percent); female (58 percent); married (68 percent); and white (97 percent). According to 1986 figures from *The Status of the American Public School Teacher 1985-86*, published by the National Education Association, an average public secondary school teacher is forty-one years old; female (69 percent); married (75 percent); and white (90 percent).

Our typical theatre educator has taught for fourteen years, and has taught theatre for about ten and a half of those years. This is consistent with our earlier finding that 60 percent take on the theatre position after entering the teaching profession in another discipline. She plans to continue teaching for about another eleven years.

Responses to our questions regarding racial diversity showed that the overrepresentation of whites and underrepresentation of minorities is even more pronounced among theatre teachers than it is among their students. According to recent Department of Education figures for 162,535 "arts and music" teachers, 89 percent are white; our survey responses indicate that almost 97 percent of theatre teachers are white (Figure 4).

Regarding training

Thirty-nine percent of theatre teachers hold a bachelor's degree. The remainder have done post-graduate work: 42 percent have received a master's degree; 16 percent have a master's plus thirty hours; and the remaining few have received a doctoral degree. Just under one half of theatre educators (49 percent) report theatre as a major field of study for either their undergraduate or graduate degree, and only 20 percent report having studied solely theatre and education. The rest of the educators with theatre majors studied theatre in combination with speech, communications, or English. Other common major fields of study for theatre teachers are English or English education (41 percent) and speech or communications (30 percent).

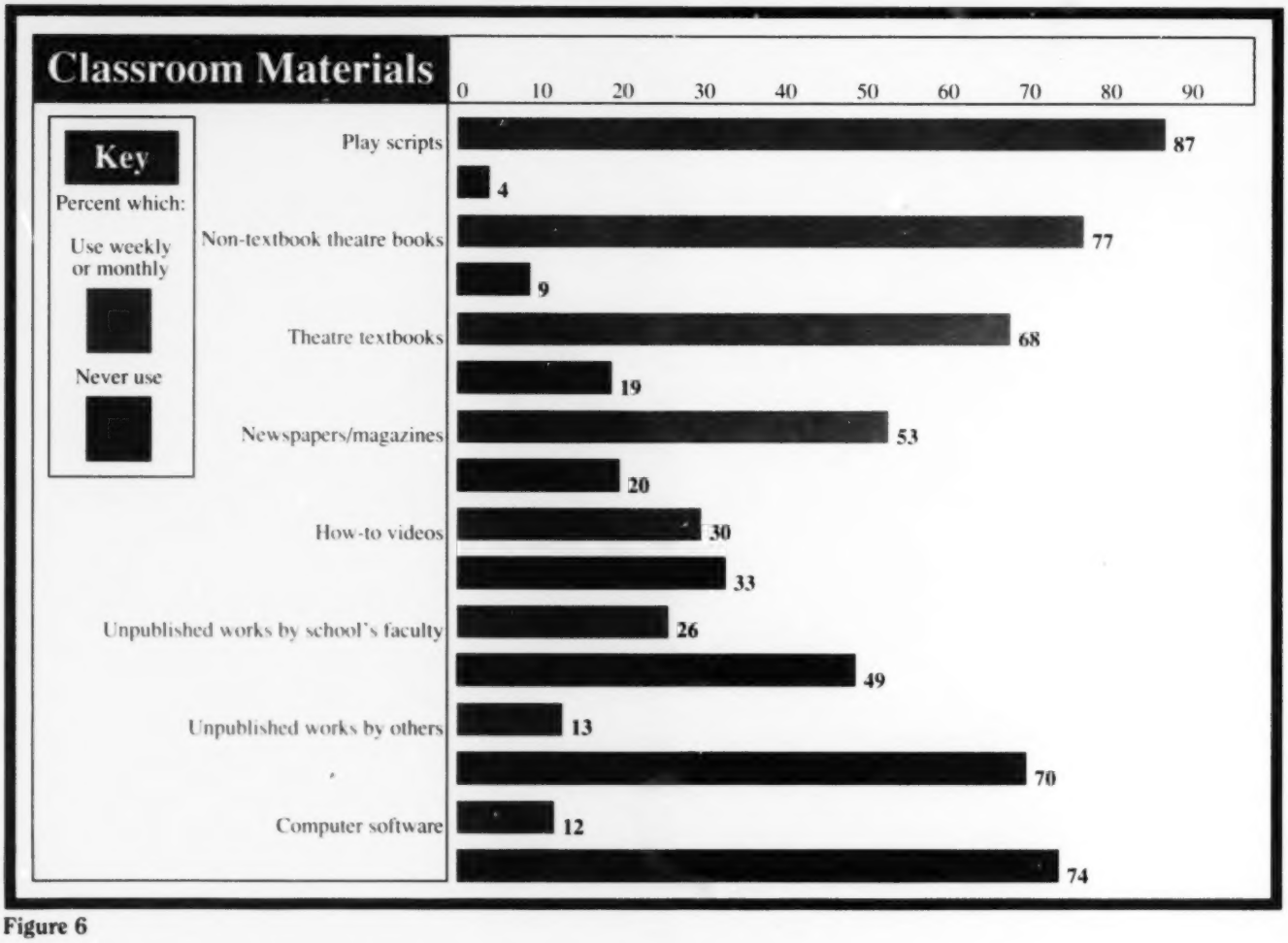


Figure 6

On a scale of 1 (non-existent) to 5 (excellent), teachers on average rate their college or university course work at 3.6 (fair to good) as preparation for teaching theatre classes and at 3.5 as preparation for theatre production and directing duties.

Theatre teachers tend to continue their education. In the last three years, 63 percent took some sort of university coursework to update their training in theatre or education, and the typical teacher participated in three theatre-related and five education-related conferences, meetings, workshops, seminars, or other professional development activities. Less than half, 45 percent, belong to a state or regional theatre association, and a little more than a quarter, 28 percent, belong to a national theatre association.

Close to half of all high school theatre teachers, 45 percent, have never directed a full-length production at a university (not including productions while working on a degree) or with a community or professional theatre; 38 percent have directed between one and ten. At the high school level, 35 percent have directed one to ten full-length productions, 25 percent have directed eleven to twenty, and 15 percent have directed more than twenty productions.

When asked to rate how well trained they believed they are in various job areas, on a 1 (not trained at all) to 5 (extremely well trained) scale, teachers on average rated themselves between 2 (need more training) and 4 (very well trained). In technical areas (set and costume design/construction, lighting and sound design/tech, maintenance of theatre equipment) and choreography, teachers rated themselves relatively low, at less than 3, "adequately trained." The highest self-ratings were in directing, 3.94, and acting, 3.9 (Figure 5).

Part three

Theatre in the classroom

In deciding our focus for this section, we elected to direct our attention toward discovering more about the practical aspects of the classroom and the interaction of the theatre program with the rest of the school. Given the multitude of possible interpretations for course titles, content descriptions, teaching methods and so forth, and given the many topics that the teaching of theatre includes, we decided that we would not receive useful information by polling teachers on these aspects of their classroom efforts. Rather, we asked about such things as quality of materials, what assistance is needed, how teachers deal with pressing social issues in the school, and how they assess student work.

We asked theatre teachers a number of questions about the types of teaching materials available to them, and the quality of those materials. The most commonly used teaching aids in the theatre classroom are playscripts, with half of the respondent teachers using scripts weekly, and another fourth report-

ing monthly use. Theatre textbooks and non-textbook theatre books roughly tied for second place: just over one-third report weekly use, and slightly less than another third use the texts on a monthly basis. More than one-fourth of respondents also report weekly or monthly use of newspapers, magazines, and how-to videos on theatre subjects (Figure 6). While 42 percent report that their state department of education or school district issues a list of approved theatre education texts, only 12 percent say that the use of a particular text is required. Even so, in those schools where lists of recommended or required texts exist, only 37 percent of teachers use those materials "frequently" or "always"; 37 percent report "occasional" use, and the remaining teachers, about a fourth of the total, say they "seldom" or "never" use the texts on the state or district list.

Teachers were not charitable in their evaluations of the overall quality of material that's currently available in textbooks on various theatre subjects, giving an overall mean rating of 2.78 on a 1 (not useful at all) to 5 (extremely useful) scale. The subject they rated highest was acting, with a 3.26 (just above "fairly useful"); lowest was playwriting, with a 2.2 mean rating.

Predictably, many respondents say they would like more textbook and curriculum materials on a number of subjects: 51 percent would like more material on lighting and sound; 49 percent, more about set design and construction; 45 percent, playwriting; 40 percent, costumes and makeup; 38 percent, radio, television and film; and 31 percent, fundraising and publicity.

Sensitive issues in the theatre program

Because the problems of the larger society unavoidably (and, it seems, increasingly) affect our schools, and because theatre has historically been a powerful agent of social change, we felt it important to include in our survey questions about how theatre programs are addressing a number of sensitive social issues. We found that theatre teachers are, in fact, using classwork and productions to examine social issues. Here are the issues we asked about, and the percentages of respondents who said they actively address each of them in their theatre programs (Figure 7):

- Drug and alcohol abuse, 79 percent.
- Multicultural education and issues, 74 percent.
- Teen suicide, 72 percent.
- Sexual identity, 71 percent.
- Divorce and single-parent families, 71 percent.
- Teen sexuality and pregnancy, 69 percent.
- Gang, street and family violence, 68 percent.
- Abortion and sexually transmitted diseases, 50 percent.

The majority of teachers who use theatre as a means of addressing sensitive social issues do so without benefit of collaboration with counselors or other professionals. The subjects on which theatre teachers most frequently consult with counseling professionals or others are drug and alcohol abuse (46 percent have consulted with professionals), teen suicide (41 percent) and drunk driving (40 percent).

Seventy percent of teachers who address sensitive issues report that they receive support for their efforts from their school administration, in the form of verbal or written encouragement (38 percent); greater use of facilities (38 percent); funding for projects (22 percent); official public recognition (21 percent); or increased access to student, faculty and volunteer labor (17 percent). Four percent said they received a raise or promotion because of their theatre work on social issues. Additionally, 61 percent of teachers feel they have at least a minimal level of support from their community, and 16 percent report strong community support for their work in this area.

On the whole, principals say they support the effort to use theatre to teach students about social issues. But they do not report a belief that theatre students differ significantly from the general student population in the occurence of a number of social problems, including drug and alcohol abuse, teen pregnancy, sexually transmitted diseases, drunk driving, and teen suicide. Principals do report a belief that racial tensions and incidents of violence seem to occur slightly less often among theatre students than in the general student body.

Assessment of student work

While teachers are constantly involved in evaluating student

Social Issues	Directly/Indirectly Taught Through Classwork	Directly/Indirectly Taught Through Productions	Not Taught
Sexual identity	43%	43%	29%
Multicultural education/issues	49%	40%	26%
Divorce/single parent families	45%	40%	29%
Drug/alcohol abuse	50%	48%	21%
Teenage sexuality/pregnancy	42%	38%	31%
Abortion	28%	20%	50%
Sexually transmitted diseases	29%	19%	51%
Violence (gang/street/family)	45%	37%	32%
Drunk driving	42%	38%	30%
Teen suicide	43%	36%	28%

Figure 7

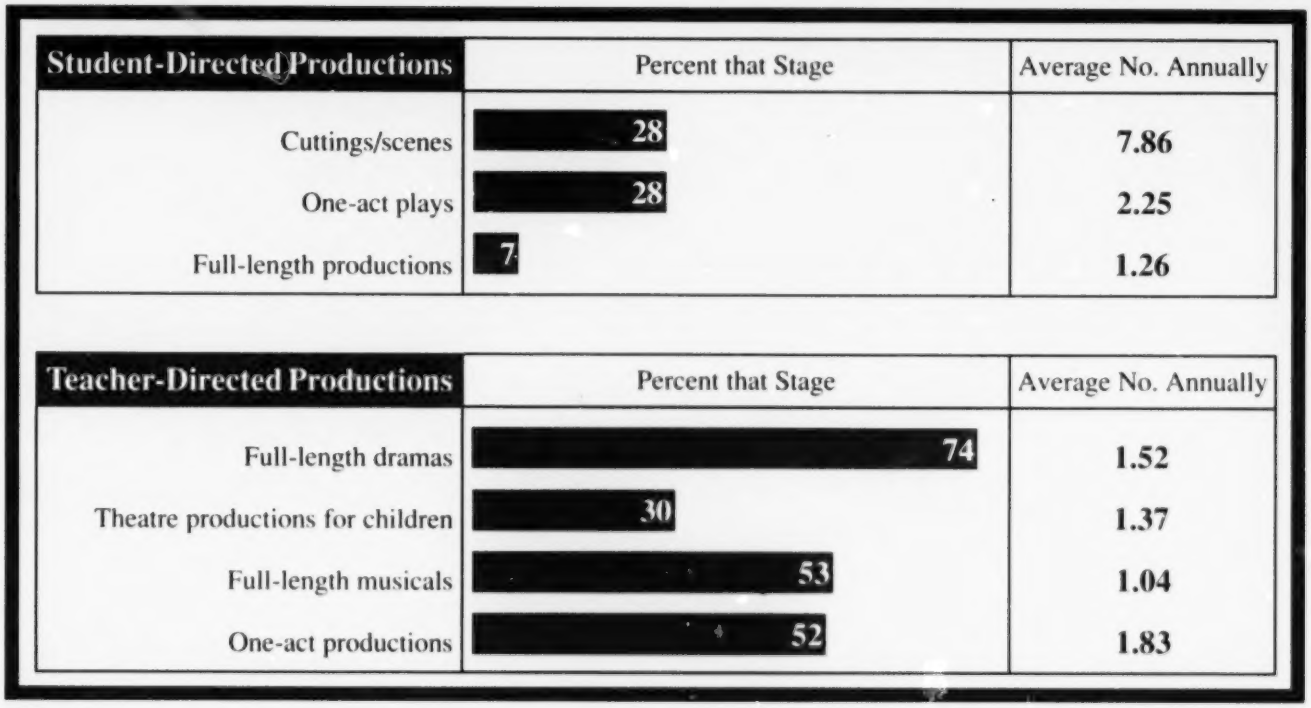


Figure 8

classroom and production work, 55 percent also involve the student in his or her own classroom evaluation, and 47 percent have students assist in their own production work evaluations. A larger number ask students to assist in evaluating the work of their fellow students: 67 percent for class work, 54 percent for production work. Outside adjudicators are regularly used by 11 percent of teachers to evaluate student class work, and by 23 percent to evaluate student production work.

Overall, on a scale of 1, "not done at all," to 5, "excellent—reflective of students' true situation," methods of assessing student work were rated around 3, "gives a general idea only." When we consider only those programs using some sort of regular student assessment, educators rate the assessment efforts at 3.66, and principals at 3.72, just below "4, above

Where Schools Go When They Tour

Tour to elementary students	69%
Tour to middle school students	58%
Tour to the general community	33%
Tour to nursing homes/adult hospital patients	24%
Tour to hospitalized children	5%
Tour to underprivileged persons	5%

Figure 9

average." In all cases, principals rate theatre program assessment methods more highly than do the educators. Principals and teachers agree that the most reliable assessments occur when looking at students' self-confidence and personal growth, and at students' acting skills. The least useful assessment attempts are those for playwriting skills. It is perhaps of interest that assessment efforts for what might be considered the least concrete skills are rated most highly. Apparently, the more structured and "objective" the assessment method, the lower its rating by both principals and teachers.

Part four

The production program and facilities

About 90 percent of theatre programs do some sort of production every year, and 81 percent of teachers consider play production work to be part of their theatre course work. The typical theatre teacher stages one full length drama, one full length musical, and one or two one-act productions each year. Of the 74 percent of theatre teachers who produce dramas, 60 percent do one annually; 53 percent do full length musicals, almost all staging only one a year; and of the 51 percent of teachers staging one-act productions each year, 57 percent stage one, 21 percent stage two. Additionally, 30 percent of theatre teachers do one or more theatre productions for young children (Figure 8).

About half of theatre programs report some sort of annual student directing activity—cuttings and scenes, one-acts, and, rarely, full length productions. The most common activity is directing cuttings and scenes, with 28 percent of programs reporting an average of 7.86 student-directed cuttings and scenes annually. Just over one-fourth of programs report an average of 2.25 student directed one-acts a year. The average number of annual student directing activities among the one-half that allow students to direct is 6.34 (Figure 8).

About 69 percent of theatre programs report touring

performances outside of school. Of those that tour, the most common audiences are younger school children: 69 percent report touring to elementary students and 58 percent perform for junior high/middle school students. Many also tour to the community, including taking performances to nursing homes and adult hospital patients, hospitalized children, and underprivileged persons (Figure 9).

Attendance at productions

As measured by attendance, non-musicals are much less popular than musical plays among school theatre program audiences. One-fourth of programs that offer non-musical plays report their nightly attendance at less than 100 people. Just under half have nightly attendance of 101 to 200, 27 percent report 201 to 500 nightly, and only 3 percent draw over 500. For musicals, only 8 percent fall in the under-100 range, one-fourth draw 101 to 200, one half report nightly attendance of 201 to 500, and 19 percent of programs presenting musicals report attendance in excess of 500 people nightly.

Production material

The factors that theatre teachers consider important in the process of selecting a script for production illustrate the unique circumstances of the director in an educational theatre setting. The five most important factors (ranking between 4, "very important" and 5, "extremely important" on a 1 to 5 scale) that teachers consider when selecting a play for production for the general public are:

1) The number of males and females in the cast.
2) The size of the cast.
3) The available student talent.
4) The appropriateness of the theme.
5) The appropriateness of the play to the students' level of understanding.

When a question of script content arises, 73 percent of teachers say that they are involved in the final determination of whether material is appropriate for school production. In 65 percent of cases, the principal is involved as well. Sixteen percent report that the superintendent makes the final decision on challenged material. Other groups with a say in the matter: students (4 percent); non-theatre school faculty (3 percent); and citizen advisory committees (2 percent).

We asked theatre teachers about their experiences with a number of potentially sensitive or unconventional directing strategies, such as double casting or changing the gender of a character. In most cases, teachers reported either that they had not attempted these directing strategies, or if they had, had used them successfully. The only significant deviations occur with double/multiple role casting, with which about 12 percent reported problems; casting an adult in a major role, which 7 percent said they are not permitted to do; casting mentally handicapped or emotionally disturbed students, which about 6 percent have done with problems resulting; and casting a male in a female role, which 5 percent of theatre teachers said they have not done for fear of problems (figure 10).

High School Theatres' Seating Capacities

Under 200 seats	**20%**
201 - 400 seats	**21%**
401 - 600 seats	**17%**
601 - 800 seats	**23%**
801 - 2000+ seats	**19%**

Figure 11

Production facilities

Production facilities are much improved from 1970, when Peluso examined them, but are still less than adequate, and are

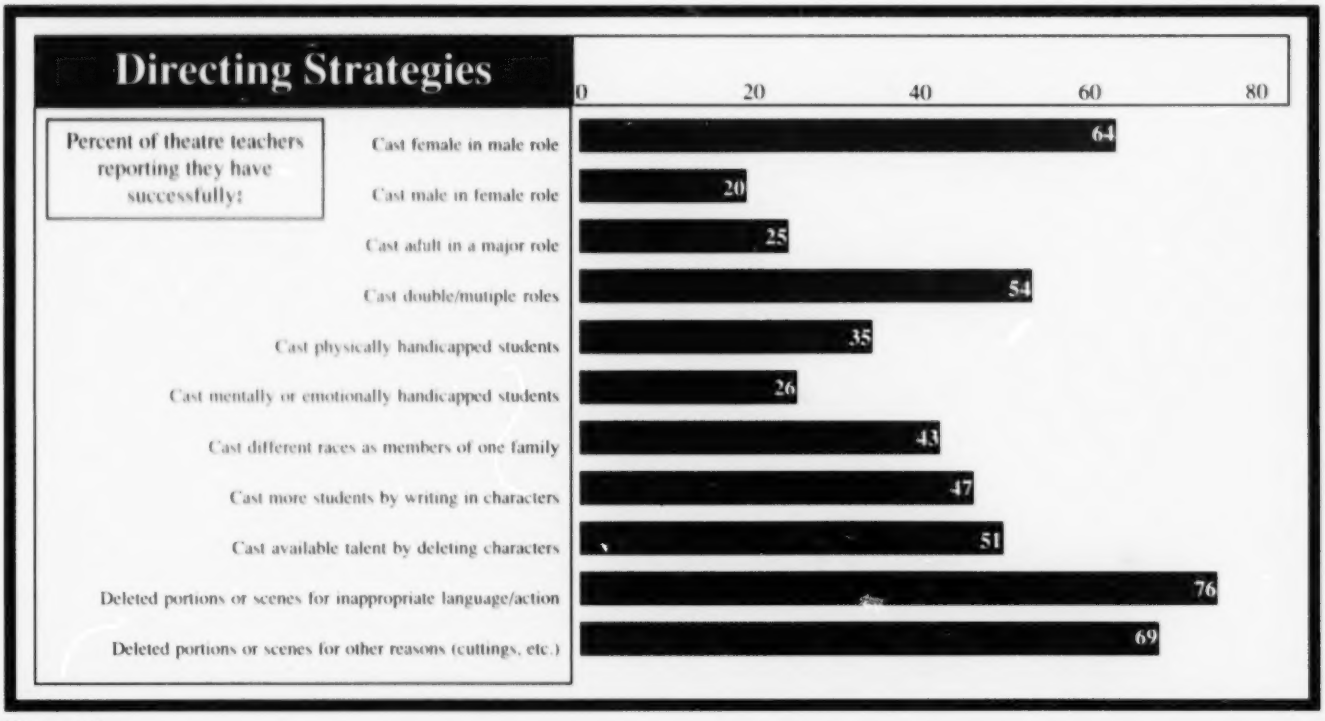


Figure 10

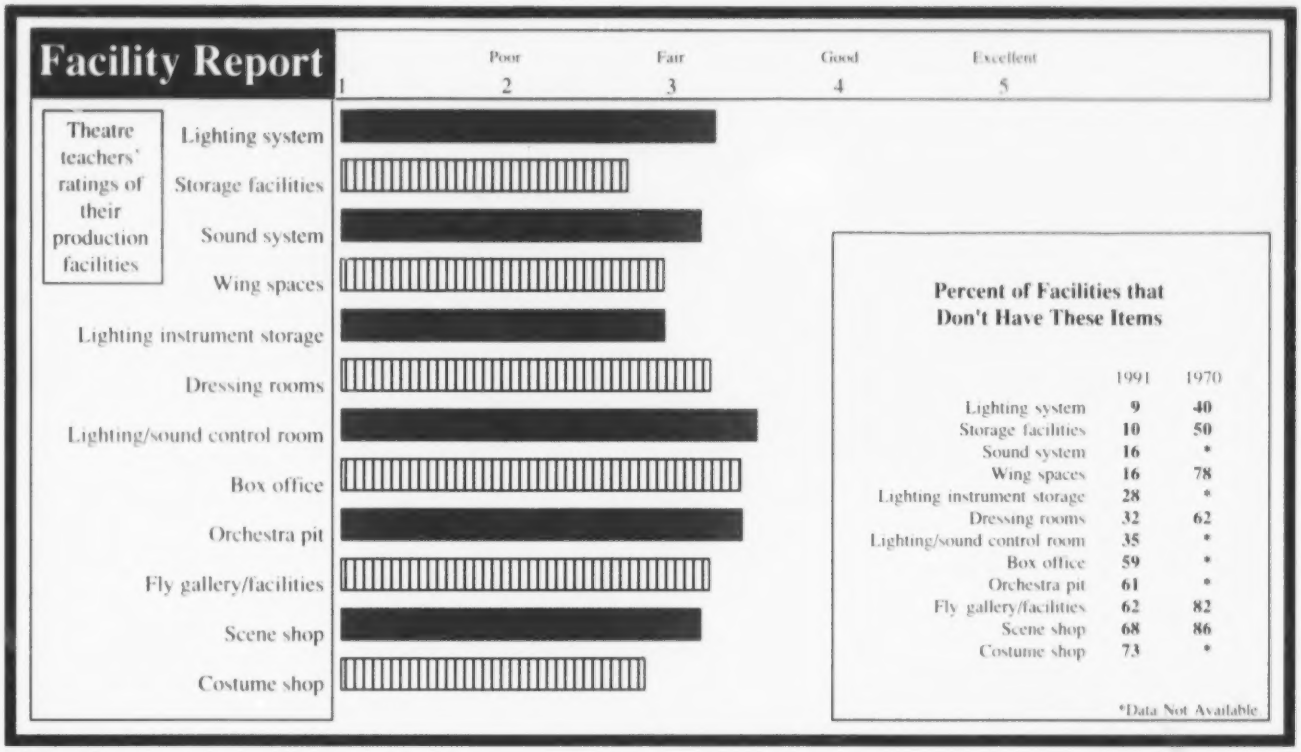


Figure 12

often shared with one or more groups. The average theatre program has one regular performance space, though 27 percent report two. Of those that have a regular performance space, about half have a stage that was built specifically for theatre, one-third utilize a general purpose auditorium, 8 percent have a "cafetorium," 3 percent a black box theatre, and 10 percent use some other type of non-theatre space. The overall average number of seats is 565, with theatre sizes ranging from 30 to over 2000 seats (Figure 11).

The average age of high school theatre facilities is 28.5 years. One-fourth of theatre teachers report that their facility has undergone a major renovation in the last ten years. The average age of those renovated theatres is forty-one years, so it would appear that a theatre facility must be at least thirty-one years old to receive major renovation work. The theatres that haven't had any recent renovation are still, on average, twenty-seven years old.

We asked teachers to rate the quality of their facilities, using a list of features of a well-equipped theatre. While even professional theatres might consider themselves lucky to score a 5 overall—indicating they not only have all of the listed theatre features, but that the facilities are adequate and in excellent condition—our composite score for high school theatres is a disappointing 2.3. This rating reflects both the large number of schools that simply don't have many of the facilities listed, and low scores among those schools that do. More than 60 percent of schools report not having an orchestra pit, fly gallery, scene shop, or costume shop. Among those that have the features listed, even the best quality ratings were just above "fair" in the composite scoring (Figure 12).

While facilities are less than ideal overall, we may be encouraged that theatre programs seem to be better equipped in 1991 than they were in 1970, according to Peluso's survey. We have no direct comparison of quality, but the number of schools that possess many of the theatre facilities listed has certainly increased. Please see Figure 12 for a listing of the average ratings given by schools in 1991, and for a comparision of schools in 1991 and in 1970.

Access to theatre space can also be difficult for theatre programs. Only 30 percent report being able to leave a set or partial set on stage for an entire rehearsal/production run. At the other extreme, 9 percent report that they must strike their set after each performance, and 12 percent may leave a set on stage during production week(s) only. Only 21 percent of programs report that they have sole use of their performance and rehearsal space. Nearly one-fourth must share with four other non-theatre groups, and yet another fourth must share with five or more non-theatre groups and activities, including music, school assemblies, dance, sports activities, academic classes and community rentals. On average, the 80 percent who must share space report that their space is in use by someone else for some part of a day on 15.8 days each month.

Part five

The strong theatre program

One of our main background references for this survey was Joseph L. Peluso's 1970 report, which as far as we can determine is the most recent and comprehensive look at the status of U.S. high school theatre education. Peluso devoted a section of his report to identifying and discussing the "strong" theatre program—the top one-fourth of respondents chosen for the quality and quantity of theatre activity and teacher background. Peluso then compared the "strong" programs he had identified with the typical, or average, theatre program.

The Strong Theatre Program

	Average Points Out of 100	
Teacher Indicators	**Overall**	**Top 1/4**
Does teacher have master's degree or higher?	63	72
Did teacher have theatre major? (one point for speech/communications related)	63	77
Has teacher directed more than one full-length play or musical outside high school or university degree?	59	76
Is student directing done more than average?	43	64
Has teacher taught theatre for longer than average?	40	56
Has teacher taken course work in last three years to update training?	36	58
Has teacher attended four or more theatre or education-related meetings in the last three years?	30	50
Does teacher belong to a state, regional, or national theatre association?	48	78
School Indicators		
Does theatre teacher receive a stipend above regular salary for directing productions?	86	96
Is percent of students in theatre classes/productions above average—in top 1/2 or 1/4 overall?	24	40
Is percent of school budget allotted for theatre above average—in top 1/2 or 1/4 overall?	28	34
Does the theatre program have sole use of rehearsal/performance space?	17	20
Has school employed an outside consultant to help develop the theatre program?	12	22
Program Indicators		
Do professional theatre artists visit the school once a year or more, on average?	35	66
Does school have a theatre student organization?	72	86
Is any touring of performances done?	42	98
Are three or more full-length plays staged annually?	38	68
Total Average for Teacher Indicators	**53**	**70**
Total Average for School Indicators	**45**	**56**
Total Average for Program Indicators	**56**	**89**
Total Average Score	**50**	**72**

Figure 13

A Side-By-Side Comparison	1970	1991
U.S. high schools with theatre activity	92.2%	88.5%
Schools with a student theatre organization	62.7%	62.5%
Teachers belonging to a national theatre assn.	18.6%	28%
Teachers belonging to a state/regional theatre assn.	24.8%	45%
Programs offering one or more theatre courses	36.1%	47%
Programs using a multi-purpose auditorium	43.4%	33%
Programs using a standard theatre space	18.2%	50%
Programs using a cafetorium	7.5%	8%
Teacher's average number of years teaching	7 years	14 years
Teacher's average number of years teaching theatre	5 to 6 years	10.6 years
Average amount spent on a musical	$300.00	$975.00*
Average amount spent on a non-musical	$150.00	$250.00*

* In 1970 Dollar Value.

Figure 14

We were interested in duplicating Peluso's analytical tactic because it offers a way to visualize data as possible goals for the nation, and at the same time to see how far some schools have been able to progress. Because ETA would like to see this survey be an instrument that not only informs, but inspires to action, we also identified the "strong" theatre programs among our respondents for comparison with the field. To do this, we selected a number of survey questions that gave some indication of a strong teacher, a strong program, or both. We assigned points, weighting some areas as stronger indicators than others, and divided our indicators into three categories: items largely controlled by the teacher (teacher indicators); items largely controlled by the principal, school, or community (school indicators); and items controlled by both the teacher and the school/program environment (program indicators). Additionally, to reflect our position on the value of theatre in the curriculum, we required that a theatre program offer both theatre courses and some sort of co-curricular production program in order to even be considered. As reported earlier, just under 60 percent of U.S. high schools pass this threshold.

Figure 13 lists items rated and gives the average "grades" for all high schools, and again for the schools scoring in the top one-fourth overall. Theatre program grades were curved to some extent, to correct for occasional missing responses.

When all points are tallied, we find that, in general, theatre program scores overall lag behind what one might consider an ideal distribution of "grades." While we get a relatively standard distribution of scores, 50 percent are under 50 points of a possible 100. Unfortunately, only one percent achieved a score equivalent to 90 or higher on a 100-point scale, what many teachers would call an "A." Only about 3 percent achieved a "B," scoring 80 to 89. Though for our comparison we are defining our "strong" theatre programs as the top 25 percent of the total group, it is true that this includes all those programs scoring better than 64 of 100 points—including what many teachers would consider just barely passing grades.

We find that the average grade for schools, at 45 points out of 100, is lower than that for the teachers, at 53 points out of 100, and program indicators, at 56 points out of 100.

As the teacher grows, so does the program. Our analysis shows that the higher a teacher scores on the strong teacher indicators, the higher the "combined influence" program indicator areas will score. In other words, there is evidence that a strong teacher can positively influence the administrative and environmental factors that might ordinarily limit these program areas—the existence of a student organization, the number of plays staged annually, whether touring is done, and whether guest artists visit the school—creating a stronger overall theatre program. This is further reflected by the strong increase in the program indicator points when we look at the scores of the top one-fourth of theatre programs. While the teacher grade average jumps 32 percent in the top-quarter schools, the program grade average leaps a sizeable 59 percent. Analysis demonstrates a strong relationship between increased teacher indicator grades and an increase in program indicator grades.

The school indicators, those considered to be most strongly under the influence of school administration and environment (budget, etc.) show the least change when comparing "strong" programs to the overall average, though a respectable 24 percent grade increase is present.

It is apparent that a strong teacher makes the biggest difference between a typical program and an above-average one. When we compare the programs in the top 25 percent with those in the middle of the spectrum, many of the factors making the biggest difference are those that are most influenced by the teacher. Among the strongest one-fourth of theatre programs, there is a marked increase over the average program in:

- The touring of performances (a 133 percent increase).
- Professional theatre artists visiting the school (an 89 percent increase).
- The production of three or more plays annually (a 79 percent increase).
- The number of theatre-related meetings attended by the teacher (a 67 percent increase).
- The likelihood the teacher belongs to a state, regional national theatre education association (a 63 percent increase).
- The likelihood the teacher has continued theatre training by taking college or university course work (a 61 percent increase).
- Student directing opportunities (a 49 percent increase).
- The likelihood that the teacher has taught theatre for longer than average—eleven or more years (a 40 percent increase).
- The non-high school directing experience of the teacher (a 29 percent increase).
- The likelihood the teacher majored in theatre in college (a 22 percent increase).

Part six

1970-1991: what has changed

A number of our survey questions paralleled Peluso's 1970 survey questions closely enough for us to feel comfortable offering a side-by-side comparison of results. We find that some interesting changes have taken place over the last twenty-one years (Figure 14).

Perhaps the most disturbing change is that the percentage of U.S. high schools with some sort of theatre program has declined by almost 4 percent. The percentage of U.S. schools with a student theatre organization or club has remained

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Survey staff
Kent Seidel, Theatre Education Association director, survey project manager/author
Mark Carrozza, statistical analysis and software consultant
Don Corathers, editor
Pamela Schmidt, graphic designer

ETA Governing Board
Pam Ware, president
Carol Lommen, vice-president/president elect
C. Lynn Frost, past president
Robert L. Geuder, executive regional director
E. Frank Bluestein
Joe Burnsworth
Michele Busti
Jack Carr
Robert L. Johnson

Survey advisory panel
Dr. David Ball
Dr. Burnet Hobgood, University of Illinois
Kennedy Center Alliance for Arts Education
Dr. Thomas Koerner
Music Educators' National Conference
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About the Educational Theatre Association

The mission of the Educational Theatre Association is to promote and strengthen theatre programs in kindergarten through grade twelve. The organization is international in that it has members and affiliates in many foreign countries, but the majority of its work has historically been in the United States.

As the International Thespian Society, ETA has actively served theatre teachers and students since 1929. The name Educational Theatre Association was recently adopted to better reflect the scope of the organization's work in theatre education. In all, ETA represents and actively assists approximately 3,000 theatre educators and 27,000 high school students each year. ETA publishes *Dramatics*, a monthly magazine for theatre educators and students, and sponsors an annual international high school theatre festival and state festivals throughout the U.S.

The Theatre Education Association, ETA's component for theatre teachers created in 1986, has members in every state. The TEA branch is responsible for ETA's advocacy efforts and services to educators. Among the benefits TEA provides are research and representation in the field, professional development and graduate credit opportunities, curriculum and production resources, information and ideas for teaching and directing theatre, and a quarterly publication, TEACHING THEATRE. Through TEA, ETA also sponsors one national and four regional teacher conferences annually.

This Educational Theatre Association survey was undertaken in an effort to provide needed information to the field and the general public about theatre education. The views expressed in this report are not necessarily the views of individual members of the ETA Governing Board or the survey project advisory panel.

about the same, however.

The length of time that a theatre educator has been teaching has almost doubled since the 1970 survey, which may reflect societal changes in the work force over the last two decades. Educators seem to be more involved with professional theatre associations as well; almost twice as many teachers are now members of state, regional, or national associations, compared to 1970.

And finally, before we get too discouraged about the sometimes bleak picture painted by this report, there is some encouragement to be taken from a comparison of our findings with Peluso's. Support for theatre programs does seem to have improved somewhat in the last twenty-one years. When adjusted for inflation, we find that spending for productions has increased—225 percent for musicals, and 66 percent for non-musicals. Half of theatre programs now report having a standard performance space, as opposed to less than one-fifth in 1970. We noted earlier in this report the improvements in how facilities are equipped. And theatre education is slowly becoming more accepted in the curriculum, with 68 percent of schools now offering one or more theatre courses. All of this indicates that we are at least pointed in the right direction. Perhaps the value and potential of theatre education for all students will be more fully realized in the next twenty years.

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Finding the keys to good school theatre

Some comments on the ETA survey

BY BURNET M. HOBGOOD

Thirty years ago discussions of theatre and education produced widely contrasting opinions. Among the well informed, it was felt that the keys to arts education programs included the arts curricula, the degree of affluence in a school's constituency, the views of school administrators, and community attitudes. After *The Directory of American College Theatre* (first edition, 1960) comprehensively documented the extent and depth of theatre education at the college level, it was acknowledged, beyond any doubt, that foremost among these keys was the theatre curriculum.

ETA's new *Survey of Theatre Education in United States High Schools* goes well beyond the DACT and another study, published in 1970, titled *A Survey of the Status of Theatre in United States High Schools.* The ETA study benefits particularly from the latter study, known as the Peluso report; without its data, we could not learn as much as we do from the ETA study.

The Peluso report was sponsored by the Secondary School Theatre Conference, which authorized a survey of its field in response to the publication of the DACT. The SSTC appointed one of its leaders, Joseph L. Peluso, a Seton Hall University theatre professor, to conduct the study. Peluso and a distinguished advisory committee surveyed a representative sample of secondary schools, instead of collecting data from every existing college theatre program as the DACT had done. Peluso and his committee then projected a national picture from that base. The study was endorsed by the United States Office of Education.

The Peluso report began with two important hypotheses: one, that the likelihood of theatre instruction would be greatest in large schools (one thousand or more students), and two, that the strongest programs would exist where schools allowed for the highest relative expenditure per pupil.

The data collected by the survey confirmed the first hypothesis, but it denied the validity of the second one. In short, the facts showed that the relative affluence of a community proved not as significant to the existence of theatre activity as the size of a school's population. The large urban school, identified as the probable site of a "strong" theatre program, also proved most likely to have engaged a teacher with good qualifications.

Peluso survey personnel may have assumed that quality high schools attract well-trained teachers the way good universities do. However, the study's evaluation of secondary theatre teachers' training did not support this notion. Indeed, an implication of the report (one not asserted in Peluso's analysis) was that the school's principal might be more important to the quality of the arts education experience than the teacher.

Based on their knowledge of high school theatre programs, the Peluso survey staff assumed that one of the ways secondary theatre differed from college programs was the greater emphasis on play production in high school theatre. Therefore, the 1970 study concentrated its attention on production facilities and activities. While it produced broad, extensive information on the condition of theatre in secondary schools, the Peluso report seemed to take for granted that the production of plays was a high school's most noteworthy theatrical achievement. Without saying as much, the study tended to perceive theatre teachers as directors of plays and it was critical of those who had received more instruction in dramatic literature or theatre history than in directing or such "practical" subjects.

The most stunning comparison between the ETA study and the Peluso report is in the new survey's evaluation of the teacher's role. The ETA study supplants the ambiguities of the Peluso report with a definite finding: the teacher is the most significant factor in high school theatre education. No ifs,

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To obtain additional copies of this report, please send $2.00 for postage and handling costs to: National Survey, Educational Theatre Association, 3368 Central Parkway, Cincinnati, Ohio 45225-2392.

ands, or buts—a forceful conclusion.

Since three editions of the DACT show conclusively that the most important element in theatre programs at the college level lies with the curriculum, rather than with the teacher, the ETA survey seizes attention. Among other things, of course, it indicates the differences between secondary and college theatre education.

More importantly, the new survey makes it clear how critical the teacher is at the secondary level. This fact should henceforth inform the training of high school theatre teachers, particularly in college theatre programs. (In the survey, teachers rated their college classwork as only "fair to good.")

State education departments—those with and without theatre teacher accreditation procedures—should also take note of the survey's findings. Considering the widespread lack of accreditation of secondary theatre teachers (according to recent studies, only about half the states require certification in theatre), it is surprising that some national organizations have not become involved in this issue long before now.

The ETA study provides a wealth of information about the theatre teacher in American high schools. Among other things, in a direct comparison with the Peluso report, the new survey shows that current theatre teachers have been teaching twice as long as their peers of twenty years ago and appear to be more involved with state, regional and national organizations. The ETA study also reports that secondary programs today usually operate in a standard performance space, and offer more curricular theatre classes (68 percent of schools give one or more theatre courses) than they did twenty years ago. "Strong" programs, the report tells us, have increased interactions with professional and university theatre programs as well.

A 1990 study corroborates the findings of the ETA report. Before it folded last year, the Secondary Theatre Project (sponsored by the National Arts Education Research Center at the University of Illinois at Urbana-Champaign) defined five "crucial qualitative factors" for secondary theatre education. In order of their perceived significance to students, they were: the teacher; the school (in effect, the policies of the school district administration); dramatic production; community environment (as measured through artists-in-the-schools projects and the exposure of children to professional theatre/arts events); and the theatre curriculum. The list resembles the "indicators" employed in the ETA survey's derivation of "strong theatre program" characteristics.

What is most relevant to this commentary is that the ranking of the five factors represented a radical change in the direction of the project's work. At its inception the project stated its goal as the development and testing of the most effective possible curriculum, an objective it pursued through research, observation, and consultations for a year and half. But in its last year of existence the project shifted its sights to the development of instruments to help the teacher who, it had concluded, provided the most notable learning experiences for pupils. (The best known of these instruments were the "Dramatic Literature Teaching Modules," which occupied the center of the NAERC's presentation at the 1990 ETA convention.)

It would take years to devise and satisfactorily test means of determining, through surveys and other studies, the validity of the project's list of crucial qualitative factors. The ETA study has established the importance of the first factor—the teacher.

ETA, in general, has surpassed expectations in its 1991 survey. We can thereby justify our hopes that future investigations can explore the high school theatre scene more deeply still. Secondary school theatre constitutes a forward-moving phenomenon in arts education. If we have evidence to support notions about the sources that generate it and govern its skilled application, we could better explain why eight thousand schools with enrollments exceeding three hundred students offer theatre courses and productions and why more high schools should do it as well.

Burnet M. Hobgood was formerly director of the Ph.D theatre program at the University of Illinois at Urbana-Champaign. He is a past president of the American Theatre Association and of the Southwest Theatre Conference. He has published and lectured on theatre education, and is editor of the book, Master Teachers of Theatre.

News and notes

ETA joins curriculum reform coalition

The Educational Theatre Association has joined a coalition of education organizations seeking to improve school curricula. The advocacy group, Alliance for Curriculum Reform, met in Aspen, Colorado, the last week of August. ETA was represented at the meeting by Theatre Education Association Director Kent Seidel.

The participating thirty-three organizations, representing nearly every subject discipline as well as educator and administrator groups, identified five focus issues the Alliance plans to address in the months ahead. They include:

- Reorganizing the curriculum by working on joint undertakings that will identify ways of providing students with experiences in the traditional fields of knowledge while integrating those fields.
- Stressing the importance of a comprehensive and balanced curriculum by defining what a truly balanced curriculum is and making sure that all students have access to it. (The Alliance emphasized that a comprehensive curriculum must include disciplines, including the arts, that are not addressed by other reform proposals.)
- Ensuring that the curriculum is a central issue in reform debates and that curriculum assessment is multi-faceted.
- Defining a multicultural education and comprehensive curriculum that provides all students the opportunity for academic achievement and prepares them to be capable adults.

Aspen participants also elected a six-person steering committee. Policy papers on the five focus issues and a plan of action are being prepared for discussion and approval at the next Alliance meeting, scheduled for December.

Gordon Cawelti, chairman of the steering committee, stated, "We are optimistic that the Alliance will play a strong role in shaping curriculum policy at the national level. We're seeking a partnership with parents, the corporate world, governmental agencies, and other professional organizations to ensure the development of a balanced curriculum."

ETA's Seidel characterized the newly-formed organization as "a truly important undertaking that can definitely make a difference in curriculum reform, especially in the area of arts education. It's significant that so many non-arts organizations are on record supporting the arts as part of basic education."

Hall of Fame inductees honored

The Educational Theatre Association honored the first thirteen inductees into its newly established Hall of Fame in an awards ceremony held during the organization's national convention in St. Louis in August. The Hall of Fame was established by the ETA governing board in 1990 to identify and recognize those members who have dedicated themselves to the cause of theatre education. Any member of ETA who has devoted twenty or more years to theatre education may be nominated for the Hall of Fame by any voting member of the organization.

Inductees were chosen by ETA's four regional directors. The 1990-91 judges were Steve Halper, region I director, Benson High School, Benson, Arizona; Michael J. Peitz, region II director, Roosevelt Middle School, Cedar Rapids, Iowa; Deb Rogers Holloway, region III director, Brentwood Christian School, Austin, Texas; and Marie Glotzbach, region IV director, Granville High School, Granville, Ohio. The judges based their decisions on several criteria, including professional achievement, education, community service, commitment to theatre and theatre education, past work with ETA or its forerunners, and letters of recommendation from peers.

This year's inductees are:

- Harmon E. Beekman of Taylor, Michigan, former international, state and regional director who was instrumental in the development of the first state director resource guide.
- Barbara D. Dusenbury of Erdenheim, Pennsylvania, international, state and regional director and a theatre educator for more than fifty years.
- Douglas H. Finney of Cincinnati, Ohio, former state and regional director, longtime headquarters staff member, chair of the Thespian Festival since 1985, and currently ETA director of volunteer services.
- Robert S. Geuder of Cedar Rapids, Iowa, drama director of Thomas Jefferson High School since 1959, former international director, and current ETA executive regional director.
- Joan C. Hahn of Salt Lake City, Utah, past state, regional and international director and a theatre educator for twenty-six years.
- Harlen L. Hamm of Morehead, Kentucky, past state, regional and international director, co-chair of ETA's fiftieth anniversary celebration and currently associate professor at Morehead State University.
- Melba Day Henning of Portland, Oregon, former international director, host of the the 1966 national conference and a theatre educator for thirty years.
- Fred B. Hutchins of Englewood, New Jersey, past national director, adjudicator for national conferences and a theatre educator for more than forty years.
- Ellis L. Jordan of Rowland Heights, California, former state director, current territorial director and a theatre educator for twenty years.
- Harry T. Leeper of Fairmont, West Virginia, one of three co-founders of the National Thespian Society, first editor of *The High School Thespian* (the forerunner of *Dramatics*) and the designer of the society's first official logo.

• Julian T. Myers of Pittsburgh, Pennsylvania, past state director, chair of several Thespian Society restructuring committees and an adjudicator for several national and international conferences.

• Helen S. Smith of Cumberland, Maryland, former state director, co-developer of the Thespian initiation ceremony and a theatre educator for forty years.

• Ernestine O. Smizer of St. Louis, Missouri, former state director and board member, instrumental in the founding of the Thespian scholarship program and liaison for contributors to the ETA endowment fund.

If you want to nominate an individual for induction into the Hall of Fame in 1992, you must submit an official nomination form to ETA headquarters by January 31, 1992. For more information about the Hall of Fame or to receive a nomination form, contact Nancy Brown, Educational Theatre Association, 3368 Central Parkway, Cincinnati, Ohio 45225-2392.

Brannen is new ETA veep

Eric Brannen, theatre teacher and Thespian troupe sponsor at The Westminster School in Atlanta, was elected vice president of the Educational Theatre Association in ETA's recently concluded mail-ballot election. A troupe sponsor since 1978, Brannen currently serves as ETA territorial director for Alabama, Florida, Georgia, Mississippi, and South Carolina. He will take office as vice president on August 1, 1992, serve one year in that position, and will serve as president for the 1993-94 fiscal year.

Two new members of the ETA governing board were also chosen in the election. They are Kathleen Gaffney, a playwright and founding director of Artsgenesis, a New York-based company that does arts and educational consulting, and Jane S. Armitage, a professor of theatre at Oberlin College who developed the highly successful Thespian Festival scholarship program. Armitage's governing board responsibility will be Thespian Society coordinator; Gaffney will be K-8 coordinator. Both will begin three-year terms next August.

Arts fellowships

The Council for Basic Education is offering a new arts fellowship program for K-12 teachers of the arts. The program, beginning in summer 1992, will allow participants to engage in independent, self-directed study for four to eight weeks. The twenty-three Arts Education Fellowships are awards available to K-12 arts curriculum specialists, general classroom teachers and professional artists. Each award offers a $2,800 stipend and a $200 grant to the teacher's school for related materials.

Completed applications must be postmarked by January 24, 1992. For more information and applications contact: Arts Education Fellowships, Council for Basic Education, 725 Fifteenth Street, NW, Washington, D.C., or call (202) 347-5047.

ETA announces award programs

ETA has developed two new award programs to give recognition to outstanding high school theatre programs and teachers. Any affiliated school in good standing with the International Thespian Society for at least two years is eligible for the ETA/ITS Outstanding School Award. Up to twelve school awards will be given annually. Winning schools will receive one year complimentary assessment fee (of ITS dues); a $100 coupon good toward the cost of Thespian Festival fees; recognition in ETA publications; and a plaque to be presented at the Thespian Festival.

The ETA/TEA Innovative Educational Theatre Award will be given to one teacher and/or director for his or her contributions to educational theatre. The winner will receive complimentary TEA membership for one year; a $300 cash award; recognition in ETA publications; and a plaque to be awarded at the ETA convention. Three other honorable mention individuals will also receive complimentary TEA memberships for one year and $100 cash awards.

Deadline for requests for applications is January 31, 1992; for receipt of applications, February 28, 1992. Winners will be notified by May 1, 1992. For applications write or call ETA headquarters.

Celebrating school theatre

ETA is joining forces with the American Alliance for Theatre and Education to celebrate March as Theatre in our Schools Month next spring. The two organizations are encouraging their members and other theatre students and teachers to plan special events during March to celebrate educational theatre. If you're interested in receiving a package of Theatre in Our Schools Month materials, contact ETA heaquarters or AATE, care of Phyllis Abling, 7717 Jerome Avenue, St. Louis, Missouri 63143.

Thespian troupes honored

Seven out of the twenty-five secondary school winners in the U.S. Department of Education's Blue Ribbon Schools Program for excellence in art education programs are members of the International Thespian Society.

The Thespian-affiliated schools that were honored for their arts programming, and the ITS sponsors at those schools, are: East Anchorage High School, Anchorage, Alaska (Jacqui Lynn); H.B. Plant High School, Tampa, Florida (Meg Bell); Mainland High School, Daytona Beach, Florida (Greg Cardino); Adlai E. Stevenson High School, Prairie View, Illinois (Melissa Jacobs); McMain Magnet Secondary School, New Orleans, Louisiana (Erin Holifield); Cass Technical High School, Detroit, Michigan (Bonnie Sheehy); and Wayzata Senior High School, Plymouth, Minnesota (Catherine S. McGehee).

Erratum

The state of West Virginia was incorrectly classified in an article on theatre teacher certification that appeared in the Summer 1991 issue of Teaching Theatre. West Virginia theatre teachers are certified in the field of oral communications, based on a test of the teacher's knowledge of the field, including theatre. Thus West Virginia should have been classified among the states which require theatre teachers to have a combination of speech and theatre credentials.

Join us for the future of educational theatre

If you teach theatre, the Theatre Education Association is already working on your behalf, even if you're not a member. To give one example: the landmark survey that's reported on these pages, which we expect will be an enormously valuable tool for improving educational theatre, was made possible in large part through the membership fees of your peers who are members of TEA.

To give a few more: We're working with the National Endowment for the Arts on arts education and assessment projects. We're part of the Alliance for Curriculum Reform, working to make sure there will be a place for theatre in our schools in the twenty-first century. We're creating partnerships with other organizations devoted to theatre and education, with play publishers, with professional associations like Actors' Equity, and with others to make it easier for you to be an effective theatre educator. We are, in short, doing everything we can to represent the interests of theatre teachers as local, state, and federal government agencies make decisions that affect the future of your profession and your school's theatre program.

With your support—your voice, your ideas, and your membership in TEA—we can do even more.

There are, of course, more tangible reasons for joining TEA. Members receive subscriptions to the quarterly journal *Teaching Theatre* and to *Dramatics*, the monthly magazine for theatre students and teachers, and discounts on other theatre publications. Registration fee discounts for the ETA National Convention, regional professional development conferences, and the International Thespian Festival. Discounts on theatre supplies and services. Association voting privileges and the right to hold office in ETA. And much more.

In a nutshell, TEA works to make educational theatre better, and to make its members better theatre educators. We hope that you will join us by returning the attached coupon today.

❑ Yes! I want to join the TEA network of theatre educators.

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